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(August), New York	117 ¹	160
The Return of the Herd (November), Vienna	123	159

Several of Bruegel's pictures are of about these dimensions, however (it appears to have been a stock size of the linen used by painters in distemper, and on that account to have been usual, even when the wooden panel was used), and the similarity of sizes would not be convincing unless taken in connection with all the other points of relationship in conception and workmanship. To my mind these are perfectly adequate to warrant the proposal that our picture is the missing work of the series.

With the exception of ours, none of the five pictures are signed or dated, and the condition of the date on the Harvesters leaves the question of the time of their painting still undecided. Mr. Hulin dates the others at about 1567 and one item in the Harvesters will add perhaps a new point toward the correctness of his theory. In a picture in the von Kaufman collection, Berlin, the Land of Milk and Honey (*Le Pays de Cocagne*), dated 1567, the principal figure is a fat man lying asleep on the ground with his legs wide apart. It is a conception closely related to the sleeping figure in our picture. No doubt both were inspired by a like spectacle seen on one of those excursions in search of picturesque material that Van Mander mentions in his life of the artist, and the two renderings are not likely to be widely separated in time. While the memory of the sight was still fresh, one would say, Bruegel used the motive twice; in one case by means of a lazy man in fine clothes and a fur-trimmed cloak, sleeping after a dinner of rich food and wines, and in the other by means of a hard-working peasant, after a meal of black bread and milk.

¹This, or 46 inches, is the height of the old panel. One half inch of the new strip at the bottom was retained so that the rabbet of the frame would hide no more than necessary of the original painting. The catalogue measure, therefore, reads H. 46½ in., that is, one half inch more than the height of the old panel.

One can only guess as to the manner in which the Harvesters became separated from its companion pieces. It is known that the Haymakers was one of at least two of the series that the French carried off from the Belvedere in Vienna in 1809, only one of which, the Dark Day, was returned in 1815. Perhaps the Harvesters was one of these looted paintings, and instead of finding its way to a princely house where it took its place as one of the most precious treasures of a great collection, as was the fate of the Haymakers, our picture may have fallen into humbler surroundings, where its high lineage was forgotten and in the changes of fashion it came to be esteemed only as a queer picture of funny peasants. But in any event, one of its owners liked it well enough to have a piece of wood added to the panel to make it fit a fine old carved frame he got hold of, and some bungler daubed bitumen over the joint, not noticing the faint and exquisite signature he was burying.

Whatever vicissitudes it may have undergone, no serious damage befell. The surface was fly-specked and dirty, the varnish was discolored in places, and there were narrow strips of restoration where the old paint had chipped off, along the cracks in the panel. Some glazes that covered the bare ground underneath the pear tree may have faded or been rubbed off, and the brown glazes in the shadows in the wheat may have oxidized with time and may now show hotter and darker than they appeared to the artist. But on the whole, for so old a picture its good condition is remarkable.

B. B.

CLASSICAL ACCESSIONS

III. ETRUSCAN POTTERY

IN reconstructing the history of the past we have two avenues of approach, the literary and the archaeological. In the former the historian, or poet, or writer on stone, gives us the information; in the latter the actual material remains tell what story we can extract from them. In the case of the Etruscans we are largely dependent upon the latter. The evidence of liter-

ature is meagre and contradictory, at least on the questions that interest us today. The monuments, on the other hand, are plentiful and varied, and can be made to become eloquent of the past. Especially interesting is the pottery, in which field Etruria made a significant contribution in the ware popularly called black bucchero. A fairly good collection of such vases has been shown in our Classical Wing for some years. The recent addition of thirty new pieces¹ makes this collection both more representative and of a higher standard; for they include a number of examples of unusual importance.

bands and zigzag lines, very effective relief decoration of lions, sphinxes, cocks, warriors, rosettes, and lozenges. These reliefs are either on plaques, separately worked and added to the vase—in the same way that handles were—or worked directly on the body of the vase. Two large oinochoae (figs. 1 and 3) with trefoil lips have appliqué medallions, with concentric dots, female heads of Oriental style, and rams' heads modeled in the round. On one of the handles is represented a dog lying down, in relief. Especially numerous among our newly acquired vases are examples of the so-called



FIG. 1



FIG. 2



FIG. 3

It may be interesting to examine this ware carefully and see what we can learn from it. The vases are wheel made; of red clay fired black and then polished, without any addition of glaze. The decorations were applied before firing, while the clay was "leather hard," that is, had attained about the consistency of leather, when it is easiest of manipulation. They are partly incised, partly in relief, the two methods being often used on the same vase. Thus on a jug modeled in the form of a Siren (fig. 2) we see a beautiful ornamental motive incised on the front, while each side is modeled in the form of a swan, with wings (ingeniously made to serve also as wings of the Siren) bearing incised details. Three large kraters (cf. figs. 7 and 8) have, besides incised horizontal

fruit-stand type, that is, a cup on a high foot, without handles. They are either plain, with only a horizontal band here and there in relief, or they have rams' heads, female heads, medallions, lozenges, dotted all over them in an effective, rich, but rather restless manner (cf. figs. 4 and 6). One or two have reliefs worked on the surface of the vase; a few others have a sparser decoration of four heads arranged equidistant on the outside of the bowl; in others the rim of the bowl is of wavy outline (fig. 9); and finally in one magnificent example a large vertical handle is added (fig. 10), turning the shape thereby into the familiar kyathos form.

Bucchero vases of this type have been found in "chamber" tombs of Etruria with Corinthian and Athenian black-figured vases, which establishes the second half of the seventh and the sixth centuries as the

¹They have been placed in the Second Room of the Classical Wing, Wall Case P.

period to which they belong. That is also the most flourishing epoch of the Etruscan civilization; so that the story these vases have to tell is of unusual interest. As we view them as a whole, and analyze the shapes and decorative motives, we are aware of certain unmistakable influences. The shapes—the krater, the trefoil oinochoe, the kyathos, the fruit-stand—are all familiar from contemporary

never be confused with another ware, nor can we connect it directly with any specific known fabric as clearly derived from it—though it would indeed be interesting to shed light on the origin of the Etruscans by such a derivation. But its outstanding characteristics—its uniform black color and elaborate relief and incised decorations—distinguish it unmistakably from the painted contemporary pottery elsewhere;



FIG. 5



FIG. 4

FIG. 7

FIG. 6

FIG. 8

or earlier Greek art. We encounter them in Cyprus, in Corinth, in Ionia, in Lydia. The decorative repertoire is also that which we find elsewhere in the Greek world during the seventh and early sixth centuries B. C., when Oriental influence was strong and Greek art in its infancy. The sphinx, the lion, the siren, the orientalizing female head bespeak their Eastern origin as clearly as the similar motives on Corinthian vases. But here as there we have other purely Greek creations, such as the warrior with the Corinthian helmet.

And yet, in spite of these obvious parallels, the Etruscan bucchero pottery has a marked character of its own. It would

connect it rather with its local precursor, the Etruscan impasto ware.

It is true that the Etruscans are by no means the originators of black pottery. We find it as early as the Later Stone Age and the Bronze Age in Yortan and Cyprus (cf. Cesnola Gallery, Floor Case I and Wall Case 3), and later sporadically at Naukratis, Cumae, Neandria, Sicily, Ionia, Lydia (cf. Pottier, *Catalogue of the Louvre Vases* 11, pp. 324-325, and our Lydian vases in the Second Room of Wing J, Case H). And indeed the technique is too elementary not to have been tried in various localities from time to time. For the black color was produced by the simple process of

firing red clay under completely "reducing" conditions (that is, with insufficient air in the kiln, when the red ferric oxide of the red clay is turned into black ferrous oxide), supplemented, probably by a penetration of the smoke of the fuel into the pores of the clay. Nevertheless, the consistent use of this technique over a period of two centuries for the majority of the local pottery is peculiar to Etruria. We may surmise the reason both for the black color and for the relief and incised decoration to be the copying of metal vases. Etruria was famous for its metalwork, for its modeled repoussé and engraved products in bronze, gold, and silver; and she also imported them from the East. What more natural than to try and make the cheaper clay ware at least approximate the precious and familiar metalwork? The highly polished black surface of the bucchero is certainly richer and more ele-

gant in appearance than pink, unglazed ware, and would look less inappropriate side by side with bronze and silver. Besides, many features of the bucchero, notably the handles and their attachments, are clearly borrowed from metal technique. And, on the whole, the general effect is rich and stately. There is a certain clumsiness, a certain elaboration, which is contrary to Greek taste, but characteristic also of Etruscan work elsewhere. We are not surprised that the more delicate and refined Athenian ware in time completely ousted the native bucchero ware. But, nevertheless, Etruscan pottery is a valuable addition to artistic ceramics, and shows us their makers in the interesting light of a people of fine sensibilities, imitative rather than creative, it is true, but looking to the best available models for inspiration, and fusing what they borrowed into a consistent, harmonious whole. G. M. A. R.



FIG. 9



FIG. 10



FIG. 11